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The ground of the hollow is black, that of the palmettes dark-gray, ornament light-gray outlined in gold and silver, flowers gold, the facing lines of palmette compartments are bluish-gray and red, the small spandrel ornaments bronze, the ceiling cornice below the hollow light gray with gold fillets.

The walls of the room have Persian cashmere hangings with blue satin borders, the wainscot is black picked out with bronze and gold facings.

Plate 6. — Marquetry Ornaments. From Florence, 15th century work.

The Candelabrum, 1,33 m. in height, is inlaid in the central panel of a plain door 1,85 m. high, 0,60 m. broad, and framed all round by a simple border of lineal ornament. This door belongs to the chapel in the Riccardi Palace in Florence built by Michelozzo in 1440, a chapel celebrated for its mural paintings by Benozzo Gozzoli.

The two smaller specimens, real size 0,75 m., end of 15th century, are inlaid in panels of the wainscot in the Sacristy of Sta. Croce in Florence.

The earliest examples of Italian marquetry (*intarsia*) show representations of architectural views on panels of stalls and cabinets, also views of open cupboards and chests with lifeless objects, sacred vessels, books, musical instruments, &c. Very frequently do they appear on stalls, especially on the lower part of the back. Perhaps we have here the earliest examples of modern still-life, aiming often at optical deception,

but still not without ideality of style. Then comes the period out of which we have taken our specimens of marquetry, decorating the panels with surface ornament or arabesque work of great beauty and purity of design. Last not least follow, after 1500, the great pictorial representations in which perspective, architectural views and figure subjects unite in pictures of rich colouring and magnificent effect, in juxtaposition with which the richest arabesque work, inlaid in two different kinds of wood, could only take a subordinate position as ornament for borders or panels of pilasters.

Of our three engravings we point out the great candelabrum as a work of masterly design and execution. We admire in all three the happy unity in, and artistic interpretation of plastic, structural features and naturalistic, vegetable motives.

Plate 7. — Chandelier in the *Foyer de danse* in the New Opera in Paris, by Ch. Garnier, Archt.

Plate 8. — Stuff Patterns, 16th century:

These specimens are borrowed from the work "L'ornement des tissus", Paris, Ducher and Cie. They show excellent examples of three different types which may be distinguished amongst numerous variations produced in the course of the 16th century.

Stuffs of this kind, serving originally for wearing apparel, can only be employed to-day for hangings and upholstery; judiciously chosen and drawn to scale they cannot but be of excellent effect.

VARIOUS.

Engraving on Metal.

A process for producing engraved surfaces on metals, and which appears to possess certain features of novelty, is described as follows: A pure silver surface is first taken, and after polishing is exposed to the action of iodine, by which a film of iodine or silver is obtained. — The plate thus prepared is then exposed to the action of the light under the photographic negative of the object to be reproduced until a faint image is obtained. The plate is then submitted to the action of an electrotyping bath, when a well defined image of the subject will be obtained in copper — the latter depositing itself only on those portions of the plate that have been affected by the lights of the negative. The plate is next dried, and covered with an etching solution consisting of sulphuric acid and nitre (or their equivalents.) This, it is affirmed, at once attacks the shadows or exposed portions of the silver surface, while the electrotyped surfaces are not affected. After etching to the required depth, the copper deposit may be removed by *aqua regia*, bearing a finely etched image on the silver plate. To engrave on steel, copper, &c., it is first necessary to coat the surface with pure silver, after which the process is substantially

the same as that above described, with such slight modifications in the etching solutions to be used as the nature of the metal employed would indicate.

The Jeweller Silversmith and Watchmaker.

Oxidized Silver.

The color of so-called oxidized silver does not depend on oxidation, but on sulphurization. The silver goods are dipped into a boiling hot solution of calcium sulphide or hyposulphide of soda, or into ammonium sulphide, until they have taken the proper color. "Old silver" is a coloration produced by laying on a mixture of black lead and oil of turpentine, or some fatty matter, and cleaning off with blotting paper until no more color comes away. Copper acquires a handsome look if treated in the same manner. If it is desired to varnish oxidized silver, take 18 parts alcohol, 3 red arsenic, and 1 castor oil, and a non-transparent varnish can be made, which may be diluted with its own volume of alcohol, if a particularly thin coating is wished.

Eng. and Min. Journal.

